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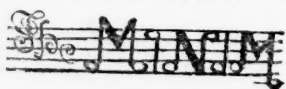
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MISS LILIAN HOVEY.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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### FREE CONCERTS.

Our liberty loving country freedom is a word often synonymous with cant. “England, the land of the free”—free libraries, free boots and shoes for Board School children, free medical attendance, and free dinners—is something like a hen-pecked man, who fancies he is the incarnation of freedom, though his wife rules him to do her wont. The most democratic states and societies in theory are often the most autocratically governed in reality, and the man who boasts most of his freedom is probably the feeblest piccanniny who ever strutted in a back garden. England really would not be such a bad place to live in if one was not continually in danger of being coerced into something or another. On Sundays many have no choice between being made hypocrites or drunkards; on weekdays we are so carefully taken care of by our grandmotherly legislators that we dare hardly sneeze in public without taking out a license, and, to add to our troubles, they threaten to give us music or make us musical—whether we will or no—of course at the expense of the ratepayers. These absurdly named “Free” Concerts, which often cost so much more than they are worth, may, in the long run, perhaps, make those people musical, who at present patronise them because they are free, because they can see and be seen, and because a new hat, a new coat, requires airing and to be duly displayed. A popular sale of one and eleven-penny gloves has been known to materially raise the attendance at a popular concert, and our regular *impresarios*, who spend time, risk money, and use their best energies, must, therefore, if they want audiences, provide free bouquets, free programmes, free drinks, and free cabs in the near future. For these attractions, they will, in London, probably only require three licenses, one from the Lord Chamberlain, another from the County Council, and another from the Excise. As Madame Roland says “O liberty! how many crimes are committed in thy name!”

J. W.



**Royal Academy of Music,**

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

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The Academy offers to Pupils of both sexes an opportunity of receiving a thorough education in music in all its branches under the most eminent Professors.

MIDSUMMER HALF TERM began Monday, June 13th.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held twice a year at the Royal Academy of Music, viz., during the Summer and Christmas vacations. The Syllabus of the next Examination is now ready.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, *Secretary.***July.***Births and Deaths of Celebrated Musicians.***DATE.**

1.—Wallace, William Vincent (b. 1814, at Waterford). A noted composer of operas and pianoforte music. "Maritana" is the most popular. (Died 1865, at Château de Bagen.)

2.—Gluck, Christopher W. R. v. (b. 1714, at Weidenwang). Great composer of operas, including "Orfeo ed Euridice." (Died November 15th, 1787, at Vienna.)

2.—Rockstro, W. S. (d. 1895, aged 72, at London). A most eminent musical antiquarian. Theorist and composer. He was a pupil of Mendelssohn, and a professor at the Royal College of Music, London.

2.—Sloman, Robert, Mus.Doc., Oxon (d. 1895, at West Norwood). A composer and organist of repute. He was a native of Gloucester. His principal work, a cantata "Supplication and Praise." (Born about 1830.)

4.—Byrd (or Bird, J.) (d. 1623, at Standon). Organist to Queen Elizabeth. Composer of madrigals, psalms, &c. Organist of Lincoln Cathedral, 1563—1572. (Born about 1538.)

5.—Crotch, William, Mus.Doc., Oxon. (born at Norwich 1775). Composer of oratorios, including "Palestine." Author of works on theory. Professor of music at Oxford. First Principal of the Royal Academy of Music, 1822. (Died at Taunton December 29, 1847.)

6.—Smart, Henry (d. 1879, at London). Eminent composer of organ and church music, songs, cantatas, &c. A distinguished organist. Blind the closing years of his life. (Born, October 26, 1813, at London.)

12.—Jackson, William (d. 1803, at Exeter). Organist and composer of much music, operas, songs, church music, &c. (Born at Exeter, May 28, 1730.)

13.—Carrodus, John T. (d. 1895, at London). Eminent violinist and leader of the Musical Festival orchestras, operas, &c. (Born, January 20th, 1836, at Keighley.)

14.—Stainer, Jacob (b. at Absam, Austria, 1621). Celebrated violin maker. (Died, 1683.)

15.—Joachim, Joseph, Mus.Doc., Cam. (b. 1831, at Kittsee, Hungary). Great violinist and composer. Director of the High School of Music at Berlin.

15.—Hodge, William (died 1895, at London). An eminent organist. Assistant at St. Paul's Cathedral, and organist to the Royal Albert Hall Choral Society. A pupil and friend of Sir John Stainer. (Born 1862, in London.)

15.—Prentice, T. Ridley (died 1895, at Hampstead). A noted pianist, composer and teacher. (Born July 6, 1842, at Ongar, Essex.)

16.—Arditi, Luigi (b. 1822, at Crescentino, Piedmont). Conductor and composer. Settled in London in 1858.

19.—Mornington, Earl of (b. 1735, in Ireland). Father of the great Duke of Wellington, a composer of excellent vocal music, including "Here in cool grot." (Died, May 22, 1781, at London.)

22.—Oakeley, Sir Herbert Stanley, Kt. (b. 1830, at Ealing). Celebrated composer, organist, and conductor. Emeritus professor, Edinburgh University. President of the Cheltenham Festival Society. Compositions consist of all kinds of music for the church, &c. See Biography in *The Minim*, No. 18, March, 1895.

25.—Libben, Charles (d. 1814, at London). Composer, poet, and actor. Author of "The Waterman." (Born, March 15, 1745, at Southampton.)

26.—Field, John (b. 1782, at Dublin). An excellent pianist and composer. (Died, January 11th, 1837, at Moscow.)

27.—Logier, Jean B. (d. 1846, at Dublin). A celebrated pianist and theorist. (Born, February 9th, 1777; ? 1780, at Kaiselslautern.)

28.—Bach, J. S. (d. 1750, at Leipzig). (Born, March 21st, 1685, at Eisenach.) See chapters on Musical History published in *The Minim*.

29.—Schuman, Robert (d. 1856, at Endenich, near Bonn). Great composer of operas, chamber music, &c. (Born, June 8th, at Zwickau, Saxony.)

30.—Hayes, William, Mus.Doc. (d. 1777, at Oxford; ? July 27, 1777). Organist and composer. A chorister at Gloucester Cathedral. Conductor of a Musical Festival at Gloucester, 1763. Professor of music, Oxford University. (Died, December, 1706, at Hanbury, Worcestershire.)

## The Royal College of Music

(Incorporated by Royal Charter, 1883).

PRINCE CONSORT ROAD, SOUTH KENSINGTON,  
LONDON.

President—H.R.H. THE PRINCE OF WALES, K.G.

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Hon. Secretary—CHARLES MORLEY, Esq., M.P.

Syllabus and Official Entry Forms may be obtained  
at the College.

FRANK POWNALL, Registrar

### Editorial.

With this month's *Minim* we give as supplements a portrait of Mdlle. Zelig de Lussan, and a *fac-simile* autograph of an interesting Canon, by Hummel, published for the first time.

—:O:—

We have received several letters from competitors for the prize offered for a tune to the hymn "He giveth His beloved sleep." Regret has been expressed that the Adjudicators did not award the prize. The Adjudicators were equally disappointed in having to withhold it. The same subject will be offered again, under different conditions, at some future time.

—:O:—

In Sir Herbert Oakeley's lines, in our last issue, the final word of the first stanza was misprinted "strain." The line should have been "While marches onward the sad funeral train."

—:O:—

The *Minim* for August will contain portraits and biographies of Madame Calvé and Mr. C. H. Moody, organist of Wigan Parish Church; also a new part song for treble voices.

—:O:—

Counterpoint Notes, No. XVII., by Dr. J. E. Green, and other articles are held over until next month.

### Gold Dust.

We never know what is hidden in each others' hearts; but if we ourselves had glass windows to our own, we might be obliged to keep the shutters up occasionally. Never find fault, or misjudge others,—look well to yourself!

Never be spiteful. Spite is only a little word, but it represents as strange a jumble of bad feelings and discords as any big polysyllable in the language.

—:O:—

Work hard. In every service in which you are engaged, qualify yourself by striving early and late, by working heart and soul, might and main.

—:O:—

Always aim at what is noble and good, remember that the shadows of our own desires sometimes stand between us and our better angel.

—:O:—

Aim at being a busy man. Next, be thoroughly useful, then amiable and good-natured. Depend upon it "success is yours."

—:O:—

There are some who complain that the day is too long; others that it is too short. For the former there is no excuse, and many of the latter would find it difficult to produce one, were they told of the desultory manner in which they pass their time. Those who will sit an hour idle over the fire at dusk-light to save an inch of candle, must not complain of being busy; it is as probable, that if others were to value their time no more than they appear to do themselves, they would resent the apparent injustice.

### Mdlle. Zelig de Lussan.

Zelig de Lussan! Is it not a name which seems to instantly provide one with a vision of sparkle, of sprightliness, of good temper, of dancing eyes and brisk movements? Does it not, in a word, present a sound-picture of the charming woman to whom it belongs—one of the most brilliant young singers of the day. For this so eminently descriptive name she is indebted to French parentage; but it was in New York that she received it, and in that gay City that she grew up, learning to sing as she learned to talk, almost by instinct.

Her mother, who came of a musical family, gave the little girl all the instruction which such talent ever required, and to her care alone is due the perfect production of the voice which now charms all hearers, for Zelig de Lussan never had any other teacher nor attended any vocal school. Her public career began early, for at the age of seventeen she made her operatic debut at New Haven as "The Bohemian Girl," with a company called "The Boston Ideals," with whom she remained for several years.

Then she came to London for a holiday, but, as she brightly tells you, "That was not to be, for

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hardly had I unpacked my trunk and sat down to rest than Colonel Mapleson invaded me with an urgent request to sing 'Carmen' at Covent Garden, and the consequence of that performance was a three years' engagement with Sir Augustus Harris. So it was adieu to my dreams of repose! Not that I mind hard work—indeed no—I enjoy it immensely, and delight in the fact that I have twenty operas neatly arranged in my head, and in my heart too, for I love them all, especially 'Carmen,' 'Mozze di Figaro,' 'Mignon,' and 'La Fille du Regiment.'"

Charming as is Mdle. de Lussan in any part she undertakes, it is in "Carmen" that she is absolute perfection. Her rendering of the impulsive child of nature, with her unrestrained passion, her unexpected touches of pathos and sentiment is something never to be effaced from the memory, something quite apart from the ordinary experiences of the Opera House, transporting one by the force of its irresistible truth to Seville itself, with its crowds of Carmens flocking out of every factory, all overflowing with health and coquetry, radiant in beauty and provoking of gesture. It requires but two minutes to shew that the artist before us went to the fountain head of all Carmen's witchery to Seville itself to study her from the life. . . . It was in "The Daughter of the Regiment" that Mdle. de Lussan first sang before the Queen. Donizetti's opera had always been a favourite of Her Majesty, who used to delight in it when Jenny Lind was at her prime, so when the command came for the Opera Company to go to Balmoral, Mdle. de Lussan was pleased at the decision in favour of that work; and great was her gratification when, at the end of the performance, the Queen said to her "I must thank you for a most delightful evening." But a month had passed before she again had the same royal audience, this time at Windsor, when "Carmen" was selected, gaining many well merited compliments for the *prima donna*, which were repeated with interest when later on she sang at Balmoral in "Fra Diavolo." . . . It is pleasant to notice how entirely unspoilt by praise is Zelig de Lussan, and how ever ready she is in appreciation of her fellow artists, whose gifts she often asserts are in many instances superior to her own.

At home, in the Victoria Street flat where she lives with her parents, she is a veritable sunbeam, always gay and charming, the true *cœur d'enfant* with all the attractiveness of a brilliant *esprit de femme*, lodged in one fascinating personality.

What wonder that the great public which knows her only under any of the characteristics of her vastly varying "parts" can form but a meagre idea of the real charms, for her hosts of private friends, of Zelig de Lussan. A portrait of this popular artist is given with this *Minim*.

I.B.A.

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*Director of Examinations*—Prof. JAMES HIGGS, Mus.B.

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MICHAELMAS TERM commences Saturday, Oct. 1.  
Day and Evening Classes for the Theory and Practice of Music.

### LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (THEORY).

Local Examinations in Musical Knowledge take place in the United Kingdom in June and December. The next Examinations will be held on Saturday, December 17, 1898, and on Saturday, June 24, 1899 and will be open to persons of either sex, whether Students of the College or not, and without restriction of age. The last days of entry being November 17, 1898, and May 24, 1899, respectively.

Examination Fees 6s. to 10s. 6d., according to grade.

### LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

Local Examinations in Instrumental and Vocal Music are held at the various Local Centres (a list of which may be had on application) from November to July.

Examination Fee, One Guinea.

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The Higher Professional Examinations for the Diplomas of the College, Licentiate and Associate in Music (L.Mus. T.C.L. and A.Mus.T.C.L.), as well as the Examinations for the Higher Certificates in Practical and Theoretical subjects, including the position of Practical Licentiate (L.T.C.L.), &c., are held at the College twice a year, in January and July. These Examinations are open to all persons, whether Students of the College or not, and irrespective of age, sex, or creed.

The Examinations for the Diploma of Associate in Music, and Higher Theory Certificates, are also held in January, at certain Local Centres.

Examination Fees from One Guinea to Three Guineas.

Regulations for Next Session for all the above Examinations may be had from the undersigned.

By order,

SHELLEY FISHER, *Secretary*.

## The Monthly Journal

Of the Incorporated Society of Musicians of Great Britain & Ireland.

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## THE

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**Directors of Studies**—Miss Agnes Wilson and W. Stroud Wilson, Esq.

*For further particulars, address Secretary.*

**State Patronage of Native Music.**

The following appeared in *Musical News* on June 11th. It is worth re-printing. "The question of the non-support of native music and musicians by the Royal Family and the aristocracy (which simply follows the fashions set by the Queen and her immediate circle), really seems to assume serious proportions when we look round and view the increasing number of foreign bands which come over every season and usurp the places at Society functions of all kinds which ought to fall to our own players. The daily papers are simply teeming with advertisements of these combinations; no less than seven of such uniformed bands are advertised in a recent issue of *The Times*. Our military bands, supported by the officers at great personal cost, are losing engagements daily in favour of the foreigners. Practically the only form of serious music (and that is almost entirely foreign) which receives any solid support from the upper classes, is the opera, and that is only during "the season," and chiefly for social and display purposes. The best concerts, where the programmes are well-chosen and varied, are almost entirely supported by music-lovers of the middle classes. It is a pitiable state of things, but one for which there seems no remedy so long as a large section of the upper classes is so entirely dominated by fashion, and especially the fashion of merely imitating, for imitation's sake, what someone else does as a matter of personal taste, or prejudice, or what not. The old proverb, quoted above, has been rather smartly retorted upon—'Yes, but it (imitation) is often also the flattest form of insincerity.'

Truly, if English music is worth nothing, let us put it aside at once, and confess ourselves a nation of shopkeepers, 'sunk in the mire of commercialism,' as we are continually being told. But if English music is really worth something, if its composers are worthy of Knighthood, surely it and they deserve some encouragement. Virtually a man is told, though not in words, 'You are a splendid bandsman, and your comrades are the best in the world; but when we give receptions, balls, garden parties, we would rather have Hungarians, their names are so much more picturesque!' Or (to a composer), 'You work very hard, and are most useful in various ways. We will make you a Knight, but don't let us hear any of your music.'

**Sketches of Rising Musicians.**

MISS LILIAN HOVEY.

This talented and successful young artist, whose portrait will be found on another page of this *Minim*, has the power of delighting her hearers as a vocalist and as an elocutionist. It is very rare that such a combination is found, and carried out with artistic success. Miss Lilian Hovey commenced her studies in early childhood. She was as a school girl a devoted student of the pianoforte and harmony, but it was not until about ten years ago that she commenced taking singing lessons. She made rapid progress in vocalisation, and her parents sent her to the Royal Academy of Music in 1890, but not with the intention of making her a professional singer. She was fortunate in the choice of her instructors, who were greatly interested with her powers, and they soon discovered talent for the subjects now under consideration. After the first year's study Miss Hovey obtained a medal for singing, a medal for elocution, and the Italian prize. After leaving the Academy private study was continued under eminent professors, and the Tonic Sol-fa method was mastered. Miss Hovey says that the study of elocution was a great help to her singing, and that the two subjects went well together at all times. But, she has said, that if she had to choose between singing and reciting for the future, singing would have the preference, although both are a great enjoyment. Miss Hovey is a native of Sheffield, and there she may still be found. She lives in view of the Derbyshire Moors which stretch for miles before her pleasant home. Miss Hovey has been particularly successful on the concert platform, which she attributes to the fact that she has never had to forego a concert engagement from any cause. She is blessed with good health, and is a total abstainer. Miss Hovey's repertoire is very interesting, and includes every kind of musical composition, oratorios, cantatas,

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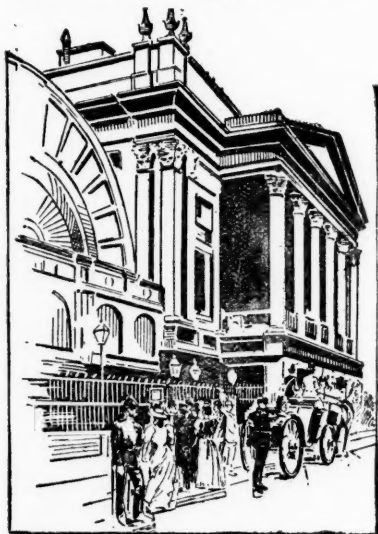
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operas and ballads, and her elocutionary recitals include Mendelssohn's *Athalie*. "Le Desert" (David); "Building of St. Sophia (Baring Gould); and other celebrated compositions. Miss Hovey is a member of the Incorporated Society of Musicians, and she was selected to sing at the Cardiff Conference Concert last year, when she had a very hearty reception, and delighted her professional friends, who were present in large numbers. Miss Hovey is very popular at the Birmingham, Exeter, and Bristol Oratorio Concerts.

### Covent Garden Opera House.



A GLIMPSE OF THE ROYAL OPERA HOUSE.

### PERFORMANCE OF WAGNER'S "DAS RHEINGOLD" AND "DIE WALKÜRE."

The Wagner Festival at Covent Garden was held last month, it created great enthusiasm, and attracted crowds of people, who streamed into the Opera House day after day to the performances, which commenced at an unusual hour for English audiences. At these performances the music (save as to "Siegfried") has been rendered without "cuts" and with the original German text. The performances have taken place in the dark and amid complete stillness, while after the first act in each case there has been a break of an hour and a half for dinner. The dinner interval, of course, did not apply to "Das Rheingold," which was performed on the 6th ult. This work, the first of the Nibelungen series, was for the first time in

this country given in the manner approved at Bayreuth, that is to say, without any interval whatever, each scene following the other without a break. In "Die Walküre" Madame Eames made her first appearance in the rôle of Sieglinde, which, of course, she sang in German. In "Siegfried" M. Jean de Reszké resumed his old part, while in "Die Götterdämmerung" the great Polish tenor was, owing to illness, replaced by Herr Dippel.

There has been a great deal of adverse criticism on the performances; although much care had been bestowed upon the staging, and the greatest operatic stars were engaged. The following appeared in *The Telegraph* on June 15th:—"In view of the 'Nibelungen' enterprise at Covent Garden, we said that its patrons would not see Bayreuth in London or anything like it. But we did not expect that failure would assume some of the forms which are just now exciting the wrathful comment of Wagnerites. Followers of the master complain that the performances have, so far, been inadequate, and that blunders have been made against which even the most ordinary care would avail to guard. But their deepest indignation is poured out upon those who are responsible for 'cuts,' and guilty, as they aver, of breach of faith. As to this matter, six gentlemen connected with the London Wagner Society—Messrs. Dowdeswell, Birnstingl, Ashton Ellis, Wilkins, Jouson, and Symons—have sent a protest to the Covent Garden management, saying, *inter alia*: 'An integral performance of 'Der Ring des Nibelungen' had been distinctly promised, and this promise induced many English admirers of Richard Wagner to subscribe and attend the performances. To the intense surprise and indignation of all sincere Wagner lovers, the 'Siegfried' representation was mutilated. One single cut would have been enough to constitute a breach of faith, but the most in-artistic and deplorable excisions were made.' One is bound to sympathise with the protestors in their obviously great disappointment, but the situation, for mere onlookers, is much relieved by the probable fact that many more persons than six welcomed the 'cuts.' However that may be, the circumstances of the representations and the protest called forth show how wise was Wagner when he declared the 'Ring' to be unfitted for the conditions of an ordinary opera house, and built for it a special home in a retired spot. The master foresaw, thanks to previous experience, what would inevitably occur when his vast drama, with all its exigencies, became mingled with the comparatively petty and confused concerns of an ordinary stage, where 'star' artists flourish, holding themselves above all law, and where art is often sacrificed to whim or the needs of the moment. The lesson for



those who feel deeply on the matter is that when next the 'Ring' is performed in London it should be housed in a theatre engaged for that purpose only, and performed by artists specially selected, under the superintendence of competent men, with nothing to distract their attention from, or hinder them in securing the very best results."

### The Incorporated Society of Musicians.

The Orphanage Committee of the Incorporated Society of Musicians announces that there are now vacancies in the Orphanage, and that all orphans of professional musicians are equally eligible, whether the parents were members of the Society or not. The Brighton Musical Fraternity has just given a generous donation of twenty guineas to the Orphanage; if other musical bodies would follow this example, the benefits of the Orphanage might soon be extended to a much greater number of children.

### Celebrated Musicians of the Past.

JOHANN NEPOMUK HUMMEL.

With this number we give as a supplement an interesting little canon, a *fac-simile* autograph by Hummel, which is in our possession, and has never before been published. The subject is from Hummel's Concerto in A Minor (first movement, bar 9). It was written four months before his death for an album, and it is very probable that it is one of his last compositions. Hummel was born at Pressburg, in Hungary, on November 14th, 1778, and died October 17th, 1837, at Weimar. When only five years old he played well at sight on the violin, and he began the study of the pianoforte about that time. In the evenings, when his father had gone out, the five-year-old boy would take his fiddle, open the front door, and commence playing and singing to all the little rag-a-muffins who assembled to listen. This went on for a long while, until one evening a quarrel, caused by some noisy little kill-joy, upon whose back the juvenile artist smashed his fiddle, brought these moon-light concerts to an end. He progressed with great strides until about the age of seven, when his fame reached Mozart, who expressed a wish to hear the wonderful child. He played a Sonata of Mozart's in a shy and nervous manner. His father began to scold him, but Mozart, who saw what was the matter, went to the piano and himself played the first movement. This gave the boy courage; he quickly sat down again at the instrument and played off the whole Sonata without looking at the notes. "Bravo, my son," said Mozart, "You play capitally." After playing one of Mozart's Concertos, Mozart clasped the boy to his breast, and exclaimed "You splendid

boy, I'll be your teacher. You shall become a great artist, and I will finish your education. I only make one condition," he said to the father, "which is, that the boy remains with me as long as I teach him." He remained with Mozart for two years. During that time he made such wonderful progress, that his father arranged for a concert tour through Europe, starting at Prague, Dresden, and Berlin, where he created the greatest sensation. On his return to Vienna, at the age of 15 he devoted himself seriously to composition under Albrechtsberger, Salieri, and Haydn. During this time he rarely appeared in public. In 1803, at the age of 25, he received the offer of the conductorship of the private orchestra of Prince Esterhazy, at Eisenstadt, in succession to Haydn. In 1813 Hummel married Frll Roeckel, and there is no doubt her artistic nature greatly influenced his subsequent career. After his marriage he was induced by his wife to resume his public career as a pianist. He became one of the greatest pianists of the time. Hummel visited England several times, the last visit being in 1833, when he was engaged as conductor of the German Opera. Hummel's talent as a pianist, conductor, and composer was of a high order, and the writings of such eminent biographers as Hamslick, Hiller, Schlüter, and others testify to the fact. Hummel's best known compositions are the concertos: No. 3 (A minor), No. 4 (B minor), No. 6 (A flat). The D minor septet, sonatas F sharp (op. 81), and A flat (op. 92; four hands). The Rondo (Villageois) is a favourite with all pianists. His works number 124, among which there are trios, quartets, sonatas, studies, masses, operas, cantatas, and ballets. Many musicians of his time thought him equal to Beethoven. Many of his works are certainly equal to that great master's productions, and will continue to receive the admiration of artists for all time.

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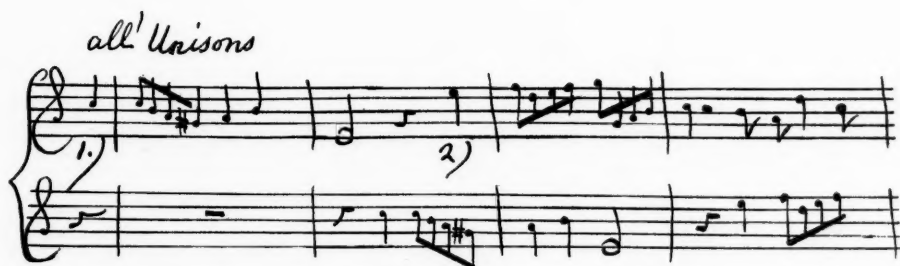
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Important alterations will be made in the forthcoming Syllabus for 1899, which will be issued on or before 1st August.

#### SALLABUS A.

In the Local Centre Examinations the Harmony and Counterpoint Fees will be reduced from Two Guineas to One Guinea for each subject.

#### SYLLABUS B.

The Board proposes to abolish the system of Registration for Schools and Teachers, and to make the fees of Candidates in Lower and Higher Divisions One Guinea for one Subject, and Half a Guinea for each additional subject.

The Elementary Fee (10s. 6d.) will remain as before.

SAMUEL AITKEN, *Hon. Secretary*.

Central Office, 32, Maddox Street, London, W.

### The Guild of Organists.

#### SHOULD ORGANISTS BE LICENSED ?

In connection with the Guild of Organists, founded 11 years ago to elevate the status of Church of England organists, meetings are being held in various parts of the country to arouse interest in the organisation. One of these gatherings, which was well attended by the clergy and organists from distant places, including the Warden of the College, Mr. J. T. Field and Dr. Belcher, of Birmingham, was held at the Great Western Hotel, Birmingham, on May 26th. The Lord Bishop of Worcester presided, and in the course of a chatty address said he had at once accepted the invitation to be present, because he felt the very great importance of the movement. He frankly and humorously owned his ignorance of the rudiments of music, but said he greatly appreciated good music. The organ seemed to be emphatically a religious instrument, specially intended for the purpose of rendering all those grand oratorios which ought to be delivered with religious feeling. His Lordship thereupon expressed satisfaction that musical services in cathedrals were becoming more frequent. So valuable were the services rendered by the Church organist and choirmaster that it was scarcely possible to exaggerate the importance of his position in the service of Almighty God. The organist was a most important assistant to the clergyman, next, in fact, to the curate, and he hoped

the result of the formation of the guild would be that the little friction which frequently existed between clergymen and choirs would vanish. Mr. Fred. B. Townend (Brentwood), the hon. secretary, then read a paper on the aims of the guild, which are to improve the status of organists, make their position more secure, and he added that if the organist could be duly licensed by the Bishops as one of the Church officers, the clergy would be assured of efficient organists, for it was not every musician that made a Church organist. Canon Sutton speaking on the matter referred with gratification to the very great improvement in Church music, and to the more complete harmony between the clergyman and the organist. He did not doubt that licensing would not only be a further advantage of the organist, but of the church at large. The Rev. R. H. Edmondson and Mr. Gordon Cockrell (Manchester) also spoke. The Bishop, commenting upon what had been urged by Mr. Townend, said he felt with the Bishop of Chichester, who had been similarly approached, that the Bishops had so much to do that they could hardly add to their burdens, but the suggestion seemed to be worthy of the most careful consideration. He felt that the license, as suggested, would give the organist in many places a position in the Church which he did not now enjoy, and as far as he was concerned he would be delighted to give duly qualified organists licenses such as were granted to lay-readers, recognising as he did more and more the importance of lay work in the Church, and he would be prepared, if his brother Bishops agreed, to support the proposal to give similar recognition to the organist. A vote of thanks to the Bishop ended a pleasant meeting.

#### JUST PUBLISHED.—A NEW SONG.

In remembrance of the late Earl of Beaconsfield.

(By courtesy of Coningsby Disraeli, Esq.)

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## Words for Music.

### A SOLDIER'S WIFE.

Oh! to be a soldier's wife!  
 Oh! the glory of it!  
 To share his needs, to share his life  
 In time of peace, in time of strife,  
 The very thought of it!  
 There's ne'er a sound that's half so dear,  
 That falls so sweetly on her ear,  
 As clank of spur in barrack square,  
 The bugle call to do and dare!  
 The neighing of the charger!

The regiment comes trooping past,  
 With sound of drum and martial blast,  
 Their pennons brightly glancing.  
 The children shout, the people stare,  
 And "bravos" ring upon the air—  
 Gay, handsome fellows, tender men,  
 And soldiers—every inch of them.

But come it may, the dreaded day,  
 With "Foreign Service Orders,"  
 When womenkind are left behind,  
 To hope and wait, and solace find,  
 Upon the British borders.  
 She buckles on his belt and sword  
 (Her husband-lover, and her lord,)  
 With hands that tremble, heart that bleeds,  
 Yet hides her grief to serve his needs,  
 For she's a soldier's wife!

O, cruel Time, to speed the hour!  
 Has naught on earth a saving power  
 To stay this bitter parting?  
 He strains her tightly to his breast,  
 Her brow and lips in turn caress'd,  
 Oh, God!—the darkness opens wide—

\* \* \*

Ah! *this* is but the seamy side!

Oh! to be a soldier's wife!  
 Oh! the glory of it!  
 To share his needs, to share his life,  
 In time of peace, in time of strife,  
 The very thought of it!  
 There's ne'er a sound that's half so dear,  
 That falls so sweetly on her ear,  
 As clank of spur in barrack square,  
 The bugle call to do and dare!  
 The neighing of the charger!

CEDRIC RAFF.

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Founded



1882

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H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA  
 (Duke of Edinburgh, K.G.)

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### The Golden Age of Music.

At Cheltenham, on May 25th and 26th, the Rev. H. R. Haweis, M.A. (Author of *Music and Morals*) gave two of his popular lectures. "Tennyson, the Poet of the age" was one subject, and "Music, the art of the age" was the other. The Rev. H. R. Haweis spoke for two hours on "Music, the art of the age." The first part of the lecture consisted mainly of the points which the speaker has more fully argued in his well-known book "*Music and Morals*." As showing the connection between them, he remarked that music was the language of emotion and feeling which sprang from thought; that thought was connected with action, and action with the sphere of conduct and morality. Music was connected with morality because emotion was. It was not wrong to have emotion or feelings, for the more they could store within themselves the greater and nobler would be the possibilities of their lives. It was the abuse, the misdirection and want of discipline in their emotions that created havoc in their lives. The great ideal of a worthy life was to have the emotions well in hand and make them do honourable work. Why then, some asked, were not musical people more moral than others? Well, he never said that music would make people moral; they might sing till they were black in the face and yet not be a bit more moral. What they wanted

to do was to moralise music. Let them consider its rationale, and the rationale of all the arts. Why did they exist? He could give the reason in one word—expression. A man cannot always express the feelings to which he would like to give vent: words were powerless to do it, and then came in the artist, the poet, the painters, the musicians. That was why such people were the spoilt children of the ages: they made people wiser by telling people what they already knew, but could not express. There was often an immense relief in having some thought or feeling which has been weighing upon their minds clearly and beautifully expressed. It might be done through picture or poem or music, but there would ever remain the deep need for adequate expression. Then let them consider the place of music among the arts. The arts arose in response to the demand of the soul. Among the Greeks the ideal was visible beauty, and that of the human form divine, and so began sculpture which culminated in Phideas in 400-300 B.C. No one could do better than Phideas now. But the genesis of Christianity brought about a longing for spirituality, and Gothic architecture resulted. In the great Gothic cathedrals there was a solemnising, beautiful, touching, and pathetic influence; they were not built with bricks and mortar and stone only, but human lives also were built into the fabrics. That began in 1100 and culminated about 1500, by which time they had found out everything, and no one now could better Westminster Abbey. Though stone might do a good deal, yet it was found that more was wanted, so that Monks cast aside the chisel, and imbued with the idea of colour began to paint, growing to greater perfection year by year until the time of Raphael, and then all had been discovered; no one could better Raphael now. And so all the arts followed this curious law of culmination about 400 years. But one thing painting could not do: people wanted to express something that pictures could not express for them, *i.e.* velocity of feeling. The great Roman Catholic Church recognised this, and introduced music into the sanctuary. Though music had always existed in the world, modern music was only about 400 years old, dating from the discovery of the octave about 1550. Even then it began to make giant strides as an art, and was now in its golden age. Music also seemed to be following that curious law, and had now reached its culmination in Wagner, than whose music it would be difficult to conceive anything more complex—everything was found out. Speaking of the dignity of emotional feeling, he spoke of Moody and Sankey, who directed the emotions of vast concourses of people into the very channels in which they desired to do so, and playing various national anthems and folk songs upon

the violin, not omitting a clever imitation of the bagpipes, he showed how the characteristics of each nation entered into them. Speaking of music as right and wrong, he remarked that whatever could be said of emotional feeling could be said of music. Deliberate and obstinate dulness was a moral offence to his mind, for it meant no less than a state of mental disorder; and music which fostered such a feeling of dulness was equally immoral. Music, like everything else, might be degraded and stir up emotion to excess; then it was wrong. Music was given to them to teach the mind to balance its own emotions and keep them under proper control, and to refresh and recreate them and make them fit for sober and more useful action.

### Reviews.

"The Shepherds and the Magi," Cantata for Christmas and the Epiphany, set to music by Cyril Bowdler (Weekes and Co.).

This work is divided into two parts, one being the "Story of the Shepherds" and the other the "Story of the Magi," and is so arranged that each part is complete in itself. The work may, therefore, be performed in two sections, occupying thirty and fifteen minutes respectively, as well as a whole. The solo voices required are a soprano, tenor and bass, and a trio (tenor and two basses) of Magi, is also employed. The narrative itself is from the Scriptures, and hymns from various sources are introduced to be sung by the choir and congregation: for these some very beautiful tunes are provided, but for the majority, well known melodies already associated with the words (from "Hymns, Ancient and Modern") can be used if desired.

Those who are fortunate enough to be already acquainted with any of Dr. Bowdler's now numerous published compositions, will hardly require telling what the music is like. The same elegance, refinement, and delicate charm which are so strikingly evident in his anthem "Love not the world," or his other well-known sacred pieces, are here, with not a little of that breadth and power which he has given us in his beautiful Mass in C. In particular, a tenor solo "Bethlehem of noblest cities," and a soprano solo "Full of beauty stood the mother," are not only most melodious and vocal, but thoroughly devotional and religious in tone. There is not a dull, laboured, or vulgar bar in the whole work, which still is of quite moderate difficulty. The accompaniments, too, though not difficult, are full of character, and organists will be delighted with the Berceuse "The Shepherds by the Manger." Taking it altogether, this cantata can be cordially recommended to choirs in search of interesting work for the "Joyful Season."

"A handbook of Examinations in Music," by E. A. Dicks, F.R.C.O. (Novello and Co.). This is a work of great merit, and of value to teachers and students. As a guide, it contains all that is necessary to prepare for all the musical examinations now so general. The introduction treats on "Hints for Preparation," "Hints for Candidates," and suggested Text Books. All are useful and well thought out. Quotations are given from several noted books by Banister, Prout, Macfarren and others; all will be greatly valued by the earnest student. At this period, when so much has to be done in very limited time, a work of this kind is very acceptable, and should be largely used. We congratulate the author on producing a clever and useful work. It is beautifully printed and bound in good style, and published at a reasonable price.

—:O:—

"The Last Supper", a sacred cantata, words selected by Rev. W. A. Challacombe, M.A., music composed by H. J. Taylor, F.R.C.O. (Weekes and Co.). This is the last composition by a young and promising musician, who has already made a mark with several vocal and instrumental works. The cantata is not of great difficulty, and is designed for church use. An important feature is that it is scored for a small orchestra, consisting of 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 2 cornets, 1 bass trombone, timpani, and strings. It is also scored for a full orchestra. The work contains 17 numbers, and is written with soprano and tenor solos. The composer has succeeded in writing an effective work, and throughout there is melody, and good choral and orchestral contrasts. The choral numbers are particularly pleasing. There is a chorale (Till He Come) written for choir and congregation. The closing fugal chorus "Blessing and Honour," is a bold and scholarly setting, and closes the cantata in a vigorous manner.

[Many other works must stand over until next month.]

### About Artists.

Madame Albani is expected to return to England from Australia this month.

—:O:—

Mr. David Bispham arrived in London from America, June 8th.

—:O:—

Madame Belle Cole has been obliged to cancel her engagements and return to America, owing to the serious illness of her mother.

—:O:—

Mr. W. A. Orden, articled pupil to Mr. C. H. Moody, at Wigan Parish Church, has been appointed organist and choirmaster of Yaxham Parish Church, Norfolk. The appointment is of the value of about £110 per annum.

Mr. Charles Edwards, L. Mus. T.C.L., will sail from London the end of this month for Australia. He is appointed Examiner for Trinity College, London, in practical subjects. New Zealand and Tasmania will be visited.

—:O:—

Mr. George A. A. West, F.R.C.O., Organist and Choir Master of St. Luke's Church, Germantown, Philadelphia, U.S.A., is expected to arrive in England this week with his wife and family, on a three months' holiday.

—:O:—

Dr. Charles W. Pearce has received an immense pile of manuscripts in answer to his invitation for original contributions to the new Bristol chant and service book.

—:O:—

Sir Arthur Sullivan is going abroad for two months for his health's sake. He has relinquished his intention to compose a cantata for the Leeds Festival in October.

—:O:—

M. Jean de Reszke will devote the autumn to studying the music of "Parsifal" in his Polish home.

—:O:—

Miss Clara Butt has recovered from her recent accident, and has left Moreton-in-Marsh.

—:O:—

Mr. J. C. Hele, F.R.C.O., member of the firm of Hele and Co., organ builders, and an active worker in the business as voicer, has just taken the degree of Mus.B. at Oxford, thus rendering his position unique as organ builder and organist (of St. Peter's Parish Church, Plymouth). Mr. J. C. Hele is nephew of Mr. John Hele, Mus.B., borough organist, Plymouth, and son of Mr. G. Hele, for the past 25 years organist of H.M. Royal Dockyard Church, Devonport.

—:O:—

Dr. Hanslick, of Vienna, tells of having asked Schumann how he got on with Wagner. "Not at all," he replied, "he talks at such a rate I can't get a word in edgeways." Shortly after this Dr. Hanslick met Wagner, and put a similar question to him about Schumann. "I can't get on with him at all," replied Wagner, "he just looks at me with a vacant stare, and never says a word."

—:O:—

THE TURQUOISE QUINTETTE.—The question has often been mooted, what is to become of all the young people who make of music their special study, and who, having finished their course at the Royal College, the Academy, Guildhall, &c., are prepared to sally forth and fight their way to the front of the great world of artists. The young ladies who form the Turquoise Quintette answer the query by quoting the adage "Union is Strength," and certainly they seem to have hit on



an admirable solution of the difficulty, for anything more excellent than their performance would be impossible to discover. Each member of the little band is past mistress of her instrument, and the precision of the ensemble testifies unusually good training. The selection of music which the Quintette plays is extremely varied, for besides more serious items, many quite "up to date" compositions are included in its repertoire. The costume, pale blue silk blouses, which gives the name 'Turquoise' to the band, is most becoming to its wearers, making the Quintette very ornamental. It is specially effective at "At Homes," Bazaars, or to form the orchestra at Amateur Theatricals. To engage the Turquoise Quintette, application should be made to Keith Prowse, Bond Street.

—:O:—

Mr. Bryceson Treharne has, on the recommendation of Sir Hubert Parry and Sir Walter Parratt, been appointed organist of New Jewin Church, London, the largest Welsh Church in the Metropolis.

—:O:—

Sir Alexander Mackenzie is putting the finishing touches to an orchestral suite which he has written to Byron's "King Manfred." The suite consists of three movements, severally entitled "Astarte," "Pastorale," and "Flight of the Spirits."

—:O:—

Mr. J. L. Roeckel, of Clifton, was chosen for a biographical notice in the *Musical Herald* for June, and a portrait of the popular composer and pianist accompanies the narrative. Some three hundred and fifty entries under Mr. Roeckel's name, filling 54 pages, appears in the British Museum catalogue. He has been a busy man, and has been very successful as a composer.

—:O:—

Piper Findlater has been the subject of much comment since he was decorated by the Queen with the Victoria Cross. He commenced shortly after an engagement at the Alhambra, at a salary of £100 a week. He also appeared at a place of entertainment at Aberdeen. In both cases the War Office interfered, and the brave Piper was withdrawn. It seems rather hard on the man; at the same time it must not be forgotten that he is a pensioner of the State, and it behoves him to do nothing that may be derogatory to him in any way. He receives a pension of £10 a year, attached to the Victoria Cross decoration, and £36 10s. a year on account of his wound and gallant services. He has received an offer, by way of compensation, of a permanent post. It is stated he has refused that, and it seems the climax has now been reached in the case of Piper Findlater and the War Office. On Wednesday, Mr. H. E. Moss, of the Empire Palace, completed an agreement with the Piper to play next week on the Edinburgh stage, at the rate of £100 a week.

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### Academical.

#### OXFORD UNIVERSITY.

The following have passed the final examination for the Mus.B. degree:—F. J. Francis, B. Nock, A. E. Hull, Queen's College; A. H. Whitfield, Non-Collegiate; W. Prendergast, T. H. Rose, Queen's; John C. Hele, New. The three gentlemen last named were admitted to the degree at a Congregation holden on 27th May.

—:O:—

#### UNIVERSITY OF CAMBRIDGE.

Special Examination in Music for the Ordinary B.A. Degree.—Part I.—Acoustics. — Examined and approved:—Class I, none. Class 2, Raven, Emmanuel. Part II.—Class I., Greatorex, St John's. Class II, Braithwait, Caius; Johnson, J. St. A. Trinity; Ross, Sidney. Final Examination in Music for the Degree of Mus.B. (Old and New Regulations). — Examined and approved:—Old Regulations—Tomlinson, A. S., Clare. New Regulations—Gatty, N. C., Downing. Preliminary Examination in Music for the Degree of Mus.B. (Old and New Regulations). Women, none. Preliminary Examination in Music for the Degree of Mus.B. (Old and New Regulation.—Examined and approved:—Class 1, Roatham, St. John's (New Regulations); Champion, King's (New Regulations). Class 2, Hardesty, St. John's (Old Regulations).



## TRINITY COLLEGE, LONDON (MUSIC).

The Victoria lectures were given by Mr. E. F. Jacques, on May 24th and 31st; his subject, the "Psychology of Musical Appreciation," was treated with much skill, and he gave to his listeners a good many thoughts well worthy of careful attention.

—O:—

## THE GUILD OF ORGANISTS.

The half-yearly examinations for Fellowship of the Guild will take place this month in London. The examiners will be Drs. R. Madeley Richardson, M.A., and J. W. Hinton, M.A.

—O:—

## THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

Some very important alterations are announced in this month's *Minim* for the future Local Centre Examinations. We shall refer fully to this subject in our next issue.

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## The Notes.

**BUDDHIST TEMPLE AS A CHURCH.**—In a village three hours' distant from Ningpo, China, a Buddhist temple, its idols—some of which are very valuable—and land and gardens attached have been voluntarily assigned by deed of gift to the Free Methodist Mission, of which the Rev. W. Heywood is in charge, for use as a Christian mission station. The headmen of the three villages surrounding the temple have given their written consent to the establishment of the mission there. The British Consul at Ningpo has expressed the opinion that the deed of gift is quite regular.

—:O:—

The "Star Spangled Banner," now patriotically sung nightly in almost every American theatre, is said to be identical with the melody of "Anacreon in Heaven," written by John Stafford Smith, organist of the Chapel Royal. It was first performed to Ralph Tomlinson's words about 1773, at the Crown and Anchor, better known in the younger days of the present generation as the Whittington Club.

—:O:—

The year 1809, in which the late W. E. Gladstone was born, also saw the birth of Mendelssohn and Chopin (according to most authorities). This was the year of Haydn's death, so, musically, Mr. Gladstone's period witnessed the birth of the romantic and of the new opera school, and the great development which has taken place in orchestral music.

**THE HUMAN VOICE.**—There are seven distinguishing characters of voice in men and women. In men they are termed bass, baritone, tenor-robusto or full tenor, and tenor-leggiero or counter-tenor. Those of women are termed contralto, mezzo-soprano, and soprano. The compass will be found to vary according to the length of the vocal cords and windpipe; the largest possesses the power of producing the greatest number of notes. Thus one voice may comprise a range of twelve notes, and another of sixteen, yet both may be of the same character. The change which occurs in the voice in the decline of life is the result of the ossification of the cartilages of the larynx and the hardening of its ligaments, which produce a hard and cracked sound.

—:O:—

**LUTHER'S PRAISE OF MUSIC.**—"Music," says Luther, "is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrows and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding. Even the dissonance of unskilful fiddlers serves to set off the charms of true melody, as white is made more conspicuous by the opposition of black. Those who love music are gentle and honest in their tempers. I always loved music, and would not for a great matter be without the little skill which I possess in the art."

—:O:—

**MOZART'S REQUIEM.**—The circumstances attending the composition of this work are extremely interesting. A short time before Mozart's death a stranger came to him and requested that he would compose, as speedily as possible, a *requiem* for a Catholic prince. Mozart undertook the work, and the stranger deposited with him four hundred ducats, though only two hundred were demanded. During the progress of this composition, Mozart felt an unusual agitation of the mind, which at length rose to such a height, that he one day declared to his wife that he could not possibly persuade himself but that the *requiem* upon which he was employed was for his own death. His wife, unable by any persuasion to efface the impression, earnestly requested him to give her the score. This he did, and when he appeared somewhat more tranquilised and master of himself, she returned it to him to finish, but he soon relapsed into his former despondency. On the day of his death he asked for the *requiem*, which was brought to his bed. "Was I not right," said he, "when I declared that it was for myself I was composing the funeral piece?" After his death we are informed that the stranger came for and received the *requiem*, and has not been heard of since. The widow, however, preserved the score.

### Odd Crotchets.

The Oxford tutor came upon the bull in the corner of the field, near the haystack. He wanted to argue the point, but the bull insisted on tossing up for it. The Oxford tutor lost.

—:O:—

"The girl who sings just as soon as she gets up in the morning must have a sweet disposition."

"Not necessarily. She may have a grudge against somebody in the neighbourhood."

—:O:—

Young Author (to editor): "Getting a publisher, I have heard, is the most difficult thing in authorship."

Editor: "I don't think so."

Author: "Ah, you encourage me. What, then, is the most difficult?"

Editor: "Getting readers."

—:O:—

TOMMY'S GRACE.—An old lady invited her nephew to take tea with her, so on the day, behold master Tom, rigged out in his best clothes, bringing two friends with him.

"Well, Tom, you are very late," said his aunt. "Sit down now and let's have tea; but say your grace first."

So Tom began: "Happy and glorious, three slices between four of us. Thank goodness there's no more of us. God save the Queen!"

—:O:—

It is curious into what a "derangement of epitaphs" even cultured men will fall. Dame Quickly and Mrs. Malaprop never outdid the bull recently perpetrated by one of the Saunterer's friends, a man who certainly has some claim to a liberal education. He was telling the Saunterer about the playing of a certain musician he had met.

"I tell you, it was great," he said enthusiastically. "I just lolled back in my easy chair, and for two hours he played Beethoven and Mozart, and—Schopenhauer."

The five minutes' laughter that followed effectively drowned his attempt to explain that he meant Chopin. And nowadays none of those then present meet him without asking whether he's been reading any of that great pianist Brahms, or hearing any more of that great composer Schopenhauer.

—:O:—

Father (severely): "You know, of course, that a girl has taken the highest mathematical honours at Cambridge?"

Son (undergraduate): "Oh, well, you know, the girls have nothing else to do but study. We fellows have really so much else to attend to, that we don't get much time for book."

THE EDUCATION CONTROVERSY. — Teacher: "Now, Patsy, would it be proper to say: 'You can't learn me nothing'?"

Patsy: "Yis'm."

Teacher: "Why?"

Patsy: "'Cause yer can't!"

—:O:—

ACTORS AND PREACHERS.—"Pray, Mr. Betterton," asked the good Archbishop Sancroft of the celebrated actor, "Can you inform me what is the reason you actors on the stage, speaking of things imaginary, affect your audiences as if they were real, while we in the church speak of things real, which our congregations receive only as if they were imaginary?" "Why really, my lord," answered Betterton, "I don't know, unless we actors speak of things imaginary as if they were real, while you in the pulpit speak of things real as if they were imaginary."

—:O:—

HANDEL AND POPE.—Handel used frequently to meet Pope at the Earl of Burlington's. The poet one day asked his friend Arbuthnot, of whose knowledge in music he had a high opinion, what he really thought of Handel as a musician? Arbuthnot replied, "Conceive the highest you can of his abilities, and they are far beyond anything you can conceive." Pope, nevertheless, declared that "Handel's finest performance gave him no more pleasure than the airs of a common ballad-singer."

WELLS.—The Annual Choral Festival was held last month, in the Cathedral. Visitors might have been introduced to Mr. T. Wicks, who is one of the oldest, if not the oldest, Cathedral singer in England. He is genial and well informed, and may be regarded as a link between musicians of the past and present. While a chorister at St. George's Chapel, Windsor, he sang in 1830 at the Coronation of William IV., and he sang in the presence of the Princess Victoria in 1831, and subsequently, some time before she ascended the Throne. Mr. Wicks has spent seventy-two years of his life in Cathedrals, fifty-three years of which were at Wells. The period of musical history since this grand old vicar choral commenced his career invites to a few reflections. The year in which he sang before William IV. was that following the year when Mendelssohn paid his first visit to England; it was the year after the Composer produced his "First Walpurgis Night" and his Symphony in C Minor, six years before "St. Paul" was produced at the Dusseldorf Festival, ten years before the "Hymn of Praise" was composed, and sixteen years before "Elijah" was given at Birmingham. Few of those who have made their mark in music among composers, vocalists, or instrumentalists, and are now living, were born till long after the initial appearance of Mr. Wicks in a Cathedral Choir.

### London and Provincial Notes.

LONDON.—Madame Zippora Monteith gave a very successful concert in Steinway Hall, May 23rd, assisted by Miss Christina Brumleu (violinist), and M. Julian Pascal (pianist). The programme contained a choice selection of songs and pieces, which were grouped in sets, and rendered with true artistic effect. Madame Monteith's fine voice was heard to advantage in no less than thirteen songs and airs. Mr. W. Ganz, Mr. H. Löhr, Mr. F. A. Sewell, Mr. Docker, and others, accompanied.

Mr. Charles Phillips, the popular baritone, has arranged for his fourth autumn recital tour, which will commence in September. The artists will be Miss Ethel Barnes (violin), Miss Marie Olson (pianoforte), and Mr. Charles Phillips (vocalist). The programme will be very interesting and attractive. Leeds, Oxford, Otley, Dundee, Torquay, Exeter, Reading, and other towns will be visited.

Miss Janotha's concert, on June 16th, attracted a large audience at St. James's Hall, and was given in aid of charity. The Princess of Wales was present and much interest was evinced in the performance by Lady Randolph Churchill, Mrs. Craigie (John Oliver Hobbes), and Miss Janotha of the solos in Bach's Concerto in D minor for three pianofortes, the accompaniments being played with admirable steadiness and precision by a contingent of students from the Royal College of Music, with Sir Hubert Parry at the conductor's desk. Acquitting themselves of their task in excellent style, the three talented ladies were, at the close, warmly complimented. Miss Janotha selected for her pianoforte pieces a Fugue by Chopin and an effective Mazurka of her own composition, and Mr. Johannes Wolff played his expressive romance. To the vocal side of the programme Madame Ella Russell contributed Liszt's "Die Lorelei," and the Countess Valda Gleichen two lieder by Brahms; while Mr. Denis O'Sullivan delivered Shamus O'Brien's impassioned address from Dr. Villiers Stanford's opera, and Miss Ribolla and Mr. Whitney Mockridge supplied other songs.

—:O:—

DENMARK HILL.—On Ascension Day, May 19th, the 30th oratorio service (6th series), was given in S. Matthew's Church, Denmark Hill, when the 2nd and 3rd parts of "The Messiah" were sung. In spite of the bad weather there was a good congregation, who much appreciated the excellent rendering of the music by the choir of the church. The solos were sung by Master Jeffries, and Messrs. G. Harrison, Fogg, and H. J. Corner, Dr. J. Warriner as usual playing the organ.

BRISTOL.—The Orpheus Society had an outing on June 22nd. About 80 members and friends, including the conductor, Mr. George Riseley, formed the party. Birdlip was reached from Stonehouse by brakes at 1.30, and the remainder of the day was spent in that delightful spot. The enjoyment of the afternoon was added to by the members singing several favourite glees. Painswick and its interesting church was visited on the return journey.

Mr. Cyril Rootham, son of Mr. D. W. Rootham, has met with success in the first examination for the degree of Bachelor of Music, held at Cambridge. At the Royal College of Music, where he was conducting the choral class, Sir Walter Parratt announced to the assembled students that Mr. Cyril Rootham's name stood at the top of the first class. He congratulated him, and added that he was not surprised at the result of the examination.

The military band under Mr. Fred Watts, at the Spa Gardens, Clifton, plays every evening, and on Saturday afternoons. The performances are as nearly as possible on the lines of those given by the band which Mr. Watts conducted a few years ago on the Downs, and visitors may, if they choose, retire to rest in the fine hall. Arrangements for the issue of monthly tickets have been made, and these can be obtained at the music warehouses in the city, or of the conductor at the band stand.

—:O:—

BLACKBURN.—The last recital of the season in connection with the Wolstenholme Society was given recently, when a programme consisting entirely of compositions by Mr. Wolstenholme was rendered before a large audience. With the exception of his organ music, by which he is best known, each class of Mr. Wolstenholme's creative work was represented. There was not an item in the programme—save the songs, which did not impress us—which had not some memorable phrase, some quaint originality, some whimsical and unconventional idea. The items that pleased most were—the String "Quartet in C"; the viola solo, "Romanza and Allegretto" in E Flat; and the "Pianoforte Quintet in D." The first of the three was performed before the Incorporated Society of Musicians at the annual gathering at the Hotel Cecil, and won the warmest praise from the leaders of the musical world. Both that and the quintet were admirably performed by Messrs. Bridge (from Halle's Band), Cowley, Abbott, Seed, and Wolstenholme. The plaintive beauty of the andante movement in each case, the march and swing of the menuetto, and the gaiety of the allegro movements, won delighted approval. Of Mr. Wolstenholme's



piano selections, "The Torrent" and "Allegro alla burla" were the most popular. Mr. F. Pollard sang "Thou art high above me, Lady," and Miss Hetta Ashworth "The Voice of Love." A word of praise is due to Mr. J. J. Abbott for his excellent rendering of the beautiful viola solo.

—:O:—

CAMBRIDGE.—A very excellent performance of Professor Stanford's "Requiem" was given by Dr. Mann's Festival Choir on June 9th, in King's College Chapel. Professor Stanford conducted, and expressed his great admiration for the excellent singing of the Chorus. The soloists were Miss Ethel Wood, Miss Marie Brema, Mr. Thomas Thomas, and Mr. Plunket Greene.

—:O:—

EALING.—On the 29th ult., music at the Evening Service at the Parish Church, Ealing, was by Sir Herbert Oakeley, who was born at that now much-frequented suburb of the metropolis. Under the composer's bâton his service in E flat, and anthem "The Glory of Lebanon," were well sung by the voluntary choir, and from hymns A. and M., his tunes "Ealing" and "Edina" were selected. Mr. Owen J. Mead, the efficient choirmaster and organist, had ensured an excellent rendering of the above music.

—:O:—

HEREFORD.—The Amateur Operatic Society gave a capital performance of "The Sorcerer" (Sullivan) on May 26th, in the Drill Hall, under the able direction of Mr. George Banks. The principal characters were as follows: "Sir Marmaduke Pointdextre," Mr. P. Levason; "Alexis," Mr. H. F. Plevy; "Rev. Dr. Daly," Mr. G. Calder Woods; "The Notary," Mr. Frank Carver; "Mr. J. W. Wells," Mr. P. W. Thackeray; "Lady Sangazure," Miss Stevenson; "Aline," Mrs. R. A. Billiald; "Mrs. Partlet," Miss G. Turner; "Constance," Mrs. Woodhouse. Miss E. Workman presided at the piano.

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WORCESTER.—The Incorporated Society of Musicians: South Midland Section.—A summer meeting and excursion of the members and friends will take place on Saturday, the 16th inst., when Birdlip will be visited. Brakes will leave Cheltenham at half-past two o'clock, and the return journey is timed to reach the Midland Station at 9 o'clock. The hon. sec., Mr. W. Mann Dyson, of Worcester, will be glad to hear from members desiring to join the party on or before the 13th inst.

—:O:—

YORK.—The Incorporated Society of Musicians. The quarterly meeting of the General Council was held at the Railway Hotel on Saturday, the 18th inst. There was a large gathering of delegates and sub-delegates, and a good deal of important business was transacted.

GLOUCESTER.—The Annual Choral Festival Service promoted by the Gloucester and Bristol Diocesan Choral Union was held in the Nave of Gloucester Cathedral on Thursday Evening, June 9th, and was attended by a very large congregation. About thirty-one Choirs (twenty-nine surpliced and two unsurpliced), containing nearly one thousand voices, took part in the Service, which was rendered in a highly meritorious manner. The surpliced Choirs, headed by their respective banners, entered the Nave at the West door, singing the processional hymn, "Forward! be our watchword," to a tune specially composed for the Festival by the Cathedral Organist (Mr. A. H. Brewer, Mus. Bac.). The Service was intoned by the Rev. Precentor Fleming, Tallis's Preces and Responses being used. The Special Psalms were ciii. and cl., to Chants by Trent and P. Humphreys. The Lessons were read by the Dean and Bishop, and the "Magnificat" and "Nunc Dimittis" rendered to a setting by Sir John Goss. The Anthem was Mozart's "I will give thanks," preceded by "Plead Thou my cause" and "Judge me, O God," by the same composer, which was sung by the Cathedral Choir only. The hymns during the Offertory were: "Glorious things of Thee are spoken" and "O Lord of heaven and earth, and sea," and the recessional, "Saviour, Blessed Saviour" to Sir Herbert Oakeley's beautiful tune. Smart's "Te Deum" was also sung. The Sermon was preached by the Dean of Hereford. Mr. Ivor Morgan presided at the Organ, and Mr. A. H. Brewer, Mus. Bac., and Mr. T. G. Cooke were the Conductors. All the arrangements for the Festival were carried out by the Hon. Secs. (Rev. N. W. Shelton, Rector of Taynton, and Rev. Minor Canon Ryley), with the assistance of Mr. C. Burton Barnes.

The Musical Festival Class is meeting for practice twice every week—on Monday and Friday evenings. It is hoped the members will not miss any, for there is a great deal of new work to do, and very little time to do it. Mr. A. H. Brewer, the conductor, is working hard to secure good results.

### Gloucester Musical Festival.

The preliminary programme of the Gloucester Musical Festival to be held from September 11th to 16th is out. This will be the 175th meeting of the Three Choirs of Gloucester, Hereford and Worcester. The Festivals are held to raise funds for the benefit of the widows and orphans of the poorer clergy within the three dioceses above named, aided by the Diocesan Clerical Charities, and the proceeds of late years averaged to each widow about £37, and to each orphan about £38. It is to be hoped that this year will more than compensate for the falling off of donations at the Festival three years ago.



The number of Stewards, each of whom gives five guineas towards the expenses of the Festival, is about 200. The principal vocalists engaged are:—Soprano, Madame Albani, Miss Agnes Nicholls, and Madame Ella Russell; contralto, Miss Hilda Wilson, Miss Jessie King, and Signorina Giulia Ravolgi; tenors, Mr. Ben Davies, and Mr. Hirwen Jones; basses, Mr. Watkin Mills, Mr. H. Lane Wilson, Mr. Henry Sunman, and Mr. David Bispham. Mr. A. Herbert Brewer, Mus. Bac., the Cathedral organist, will conduct the performances. Mr. R. G. Sinclair (of Hereford), will preside at the organ at the morning performances, and Mr. I. A. Atkins, Mus. Bac. (of Worcester), in the evening. There will be ten first violins, nine seconds, eight violas, eight violoncellos, and eight double basses, two flutes and piccolos, two oboes, two cor Anglais, three clarinets (one bass), two bassons, contra fagotta, four horns, two trumpets, three trombones, tuba, harp, timpani and drums. Mr. A. Burnett will be the leader.

The entire chorus will be drawn from Gloucester, Bristol, Cheltenham, Tewkesbury, Hereford, and Worcester, and the example set at Worcester and Hereford will be introduced for the first time in Gloucester, by having a grand opening service on Sunday Afternoon, September 11th, at three o'clock, when three original compositions specially composed for the Festival will be performed. The Festival overture will be written by Dr. Charles H. Lloyd, the Magnificat and Nunc Dimittis by Mr. C. Lee Williams (the late Organist of the Cathedral), and the anthem, "O sing unto the Lord a new song," by the present Organist, Mr. A. Herbert Brewer. The composers will specially conduct the performance of their respective compositions. The sermon will be preached by the Very Rev. the Dean of Gloucester. Monday will be devoted to rehearsal. On Tuesday morning the "Elijah" (Mendelssohn), will be preceded by Sir Michael Costa's setting of the National Anthem. The same evening Dvorak's "Stabat Mater" and part I. of Haydn's "Creation" will comprise the programme. A prominent place in the programme on Wednesday morning will be occupied by several of Verdi's new works, which will be their first performance in England.

The other items comprise a double choir performance "In exitu Israel" (S. Wesley); organ concerto in E minor (E. Froust), and variations (by Johannes Brahms), on the Chorale "St. Antoni," Haydn. Part II. will be devoted to Mendelssohn's "Hymn of Praise." Wednesday evening in the Shirehall, Sullivan's "Golden Legend," and a work by Miss Rosalind F. Ellicott (daughter of the Bishop of Gloucester), will be introduced. It is a choral ballad for tenors and basses, and is entitled "Henry

of Navarre," also Wagner's "Meistersinger Overture." On Thursday morning a new cantata by Sir Hubert Parry, composed for this Festival, will be given, and will be conducted by the composer. This will be followed by Beethoven's Symphony No. 3 (Eroica) in E flat. Bach's "Christmas Oratorio" will occupy the second half of the programme. At the Cathedral service the same evening the first part will be devoted to "Inclina Domine," Op. 9 (Basil Harwood), to be followed by selections from "Judas Maccabæus" (Handel). The Festival will be brought to a close on Friday, the 16th, when "The Messiah" will be performed. The free performance at the close of the Festival is not to take place this year.

### Key Notes of Musical Societies.

CHELTENHAM.—The Festival Society will bring the 28th season to a close on Tuesday evening, the 5th inst., in Bennington Hall. There will be a conversazione and music. The following week, on Tuesday, the 12th inst., the Society will have an excursion to Oxford. Special arrangements have been made for visiting the most notable Colleges and public buildings, including the new Town Hall, which contains a fine organ. The opening night of the next season will be on Tuesday, September 6th, when the music for the first concert of the season will be taken in hand. The conductor, Mr. J. A. Matthews, will be pleased to confer with those who wish to join the Society. There will be vacancies in all departments. Madame Albani and her party will appear at the first concert of the season, to take place November 3rd.

—O:—

GLOUCESTER.—The Instrumental Society, founded seven years ago, will resume its weekly rehearsals in October. The arrangements made for the season are excellent, and the committee desire to draw attention to the good work the Society has accomplished since its formation in 1891. It is hoped that all lovers of orchestral music will interest themselves in making the Society strong and complete in every department. There is plenty of good talent in Gloucester, and it should be brought together for the performance of the works of the great Masters. At the present time there is too much satisfaction with many in fiddling at home, and a desire only for appearing on the platform as soloists. That is all very well; but, the greatest enjoyment can only be had by ensemble playing, and studying the works of the great Composers orchestral compositions. Mr. E. G. Woodward will continue conductor of this useful Society, and the Venerable Archdeacon Sherringham is the esteemed President. There is also an influential list of Vice-Presidents, and a strong Committee.

DOVER.—The Choral Union will open the next season early in September, under the conductorship of Mr. H. J. Taylor, F.R.C.O. This Society was founded in 1892. The Works performed, with Band, Chorus, and professional soloists, include the following:—"Rebekah" *Barnby*; "May Queen," *Bennett*; "St. John's Eve," *Cowen*; "Stabat Mater," *Rossini*; "The Revenge," *Stanford*; "The Rose Maiden," *Cowen*; "Martyr of Antioch," *Sullivan*; "Elijah," *Mendelssohn*; "Messiah," *Handel*; "Sleeping Beauty," *Cowen*; "Golden Legend," *Sullivan*; etc. Various other Concerts have been given on behalf of charitable institutions, and the open-air Pastoral Concerts have sometimes been attended by an audience of upwards of 2,000. The annual competitions in solo-singing, reading at sight, quartett-singing, etc., are very popular with the members. The next season's programme is not yet decided upon, but one new work will be introduced, for certain, and standard compositions will also be included.

—:O:—

PARKFIELD MUSICAL SOCIETY.—This Society, which consists of honorary and active members, has recently been formed for the purpose of giving six chamber concerts during the winter months, at Gravelly Hill High School, near Birmingham, in aid of local charities. The first meeting was held at G. H. H. School, on April 6th, when the following were proposed as officers:—President, E. J. Houlston, Esq.; Vice-Presidents, H. Needham, Esq., and W. H. Haywood, Esq.; Hon. Treasurer, Miss Glydon; Hon. Secretary, Mr. A. Algernon Needham; Committee (together with Hon. Treasurer and Secretary), Miss E. E. Smith, Mr. Gilbert Hart, and Mr. E. G. Henderson. The second meeting took place on June 13th. The minutes of last meeting were read and confirmed. The Secretary announced that the ladies and gentlemen mentioned above had consented to take the various offices. A number of rules were then made for the management of the Society. The subscription was fixed at 5s. annually. It was decided that if arrangements could be made, *The Minim* should become the journal of the Society. Four new members—two honorary and two active—were elected.

### The Royal Standard.

In connection with Mr. Maclean's question to Mr. A. J. Balfour on the subject of adding the arms of Wales to the Royal Standard, a song about to be published in Welsh and English forcibly expresses Welsh feeling. In the chorus (repeated after each verse), "Kymry" and "Kymru" are the national names for "Welshmen" and "Wales"

respectively, and both are pronounced nearly as "Cumry."

### THE RED DRAGON (Y DDRAIG GOCH).

When Arthur stormed the Badon hill and smote the Saxon host,  
He carried on his shield the Cross—wherein he trusted most;  
The ivory-hilted Caliburn his mighty right hand bore;  
And on his helm great Uther's badge, a dragon red, he wore.

Ho, the Red Dragon!  
The brave Red Dragon!  
Crest of the bold Kymry of old,  
Kymru for ever that crest shall hold.

The men with whom Llewelyn died, the men whom Owain led,  
For land and kin and prince they fought beneath the dragon red;  
And when from Bosworth's field of fate the Tudor plucked the crown,  
Upon his gallant Kymric bands the dragon red looked down.

The crown a Kymro won that day still decks his scion's brow:  
The crown it was of England then—of all the Britains now.  
The Scots and Norman lions flutter proudly o'er her head,  
And Erin's harp I see as well—but where's the dragon red?

O you that framed our islands' flag! O heralds of the throne!  
From out your ensign have you bid our Kymru stand alone?  
And did you dream him craven, then, or did you dream him dead,  
That on your field no place you yield the Tudor dragon red?

Go forth, O heralds of the throne, and see the Kymro stand  
Beside the Saxon and the Scot to guard their Queen and land!  
And learn, whene'er 'neath Eastern skies the Kymro's blood is shed,  
That still for Britain fights and bleeds King Arthur's dragon red.

These words and the air to them are by Mr. E. Williams B. Nicholson, the Librarian of the Bodleian Library, Oxford, who has lately published other melodies in Welsh style. The Welsh translation which will accompany them, and which Welsh speakers will naturally prefer, is by the distinguished Carmarthenshire bard, Mr. Watcyn Wyn.—*Daily News*.

### Was Handel a Plagiarist.

Dr. Ebenezer Prout, Professor of Music in Dublin University, in a lecture in the Examination Hall of Trinity College, thus referred to Handel's obligations to other composers, and more than hinted that the great musician was a conscious plagiarist: In Handel's obligations to other composers and the use which he made of the works of other composers, he occupied a perfectly unique position. One of the questions they would have to consider was how was that very peculiar attitude of Handel in this respect to be explained. It had been known for a long time that Handel had used to a great extent the works of his contemporaries in his own compositions. He was not referring when he said this to what was known as unconscious reminiscence—that was common enough in the works of great composers. They found that nearly every great mind had been influenced by those who had preceded them. But they found that Handel had not only been influenced by his predecessors and his contemporaries, but they found also that he had borrowed enormously—to put it mildly—large quotations from the works of his great contemporaries and his predecessors. That was the mildest way of putting it—there were stronger terms which might be equally applicable. The curious fact of his borrowing wholesale from other composers' works made his position in art as one of the great composers so different from that of any other one with whom they were acquainted. It was perfectly true in many cases, as had been said, that Handel had taken rough stones and polished them into jewels. There were really some rough jewels which Handel took, and, converting them, polished them up. But he was sorry to have to inform them that there were also other cases in which he took perfectly polished stones from his neighbours' jewel-boxes and transferred them into his own. There were cases in which he had transplanted an entire movement from another composer's work and put it in his own without a word of acknowledgment. That was going beyond what was usually understood as legitimate quotation, and yet Handel in his personal character was known to have been a particularly honest and upright man, and he (Professor Prout) regarded it as one of the most curious psychological problems that he had ever come across to account for the wonderful difference between him dealings in his private life and in his dealings as an artist. His friend Professor Mahaffy had suggested to him—it was not a very agreeable suggestion, yet it seemed the only one that presented itself as reasonable—that perhaps Handel acted on the principles of Machiavelli in being scrupulously honest in small matters, so that when he wanted to perpetrate a being swindle he could do so more successfully.

### Grace Notes.

Madame Albani made her first appearance at Durban, on May 24th, when she made her début in South Africa. She achieved a great success.

—:0:—

Miss Ada Crossley is engaged as principal contralto for the Leeds Festival, also for the Royal Albert Hall Choral Society Concerts next season, under Sir Frederick Bridge's baton.

—:0:—

Sir Herbert Oakeley's last anthem, which has made a marked impression, "Seek Him that maketh the Seven Stars and Orion," is appointed to be sung, under Dr. A. Madeley Richardson's direction, by the large and effective choir at St. Saviour's Collegiate Church, Southwark, on the evening of July the 10th inst.

—:0:—

At the "Eisteddfod" National Welsh Festival, July 19th to 23rd, two choral works by Sir Herbert Oakeley will be performed.

—:0:—

MR. SIMS REEVES.—A testimonial is being raised for Mr. Sims Reeves. A letter has been issued by the Committee, which is a very influential one, asking for subscriptions to the fund. It is intended as a tribute to the life-long services which Mr. Sims Reeves has rendered British Art. Subscriptions may be paid in at the London and South-Western Bank, Great Portland Street, W., or to the Hon. Secretary, Dr. Becher, 16, Montague Street, Portman Square, W.

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